

(0,7%), V+Adv (0,7%), Adj+Part. I (0,7%), Adj+Prep+Part. II (0,7%), Adv+Part. I (0,7%), Coun+N (0,7%), Letter+N (0,7%), N+Adj (0,7%), N+Coun (0,7%), N+N+N (0,7%), Prep+Adj (0,7%), Prep+Art+N (0,7%), Part. I+N (0,7%). Доминантные русскоязычные слова-компози́ты представлены моделями Adj+Adj (39,5%), N+N (23,9%), Adj+N (16,5%). Относительно-продуктивные композиты соответствуют моделям Adv+Adj (3,7%), N+Adj (3,7%), Pron+Adj (3,7%), малопродуктивные и непродуктивные соотносятся с моделями N+Part (1,8%), Adj+Adj+Adj (0,9%), Adj+Part (0,9%), Adv+Part (0,9%), Letter+Adj (0,9%), N+V (0,9%), Part+Adj (0,9%), Prep+Adj (0,9%), Prep+N (0,9%).

Подводя итог рассмотрению структурно-семантических особенностей репрезентации композитов сферы бизнеса и коммерции в русском и англоязычном пространствах, укажем некоторые выявленные типологические и конкретно-языковые тенденции. К конкретно-языковым чертам примыкает наблюдаемый диффузный характер распределения структурных моделей англоязычного корпуса композитных единиц, противопоставленный типизированному характеру словообразования, имеющему место в русскоязычном пространстве слов-компози́тов. Типологично проявляет себя структурная модель N+N, входящая в число доминантных в обеих языковых системах, а также модели N + Part., Prep+N, Adj+Part. I, Adv+Part. I, Adv+Part. II, N+V, Prep+Adj, функционирующие как малопродуктивные или непродуктивные.

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## КОНВЕНЦИОНАЛЬНАЯ НОРМА И ПОЗИЦИЯ ПЕРЕВОДЧИКА

**Аннотация.** Вопросы художественного перевода находятся в центре внимания по прагматическим причинам. Как перевести так, чтобы не исказить, а напротив, точно передать не только что и как написано, но и авторский замысел? Немаловажную роль в ответе на эти вопросы играет конвенциональная норма перевода, авторская позиция и позиция переводчика, причем последняя выступает «сверхфактором», определяющим стратегию перевода. Целью статьи является рассмотрение соотношения этих трех факторов и попытка найти баланс конвенциональной нормы и позиции переводчика для успешной передачи основной функции художественного произведения – эстетической.

**Ключевые слова:** перевод, конвенциональная норма, авторская позиция, позиция переводчика, переводческая эквивалентность.

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## CONVENTIONAL NORM VS TRANSLATOR'S STANDPOINT

**Abstract.** The problems of translating fiction are relevant for pragmatic reasons. How to translate so as not to distort, but on the contrary, accurately convey not only what and how it is written, but also the author's intention? An important role in answering these questions is played by the conventional norm of translation, the author's position and the translator's standpoint, the latter being a "superfactor" that determines the translation strategy. The article

*aims at considering the correlation of these three factors and attempts to find a balance between the conventional norm and the translator's standpoint for the successful transfer of the main function of a work of art – aesthetic.*

**Key words:** translation, conventional norm, author's position, translator's standpoint, translational equivalence.

Contemporary theoretical works and practical studies of fiction translation problems at least in this country focus their attention mostly on special questions related to translation of linguistic and cultural gaps of the work of art concerned, such as translation of proper names, pseudo international words, idioms, words that have no equivalents in the languages involved in the translation process, some grammar phenomena, ambivalent grammar structures, translation history and erratology, and etc. [1, 5, 6, 7, 8]. However important these issues are, they are barely special and refer to some aspects of translation activity. What seems necessary and urgent at the present stage of translation studies is how to develop a general translation concept that would permit practicing translators effectively use it when working out translation strategy.

Observing and comparing some translations with their prototypes beginning with the 20-s of the last century and up to present one can notice that there exist several versions in the target language of one and the same work in the source language, as for instance translation of Lewis Carroll's "Alice in Wonderland" [11] by V. Nabokov [2], B. Zakhoder [3], L. Demurova [4] or Jerome Salinger's "The Catcher in the Rye" [13] by R. Rait-Kovaleva [9] and M. Nemtsov [10]. The reason is obvious – there cannot be one unified equivalent translation due to a large number of linguistic and extra-linguistic factors influencing translation, which include first and foremost the conventional norm of translation typical of the time and the translator's personality, not only linguistic that involves the translators' source language and target language skills, but their cultural, ethnic and class affiliation as well. Thus, not only the conventional norm but the translator's standpoint is significant for the translation strategy and result.

The main thing is that the author's position and the translator's standpoint should coincide to the utmost possible degree, otherwise the result of translation will not fit the principles of translation equivalence – either it will distort the author's message, or the author's personality thus producing a false effect on the receptors of the target language text. Does the conventional norm affect the translator's standpoint? Judging by the variety of translation versions of one and the same source language work, it does and most profoundly at that. The conventional norm has changed dramatically over the 20<sup>th</sup> century: at the beginning it was normal that the characters and the plot were adapted to the reality of the target language country, which is observed in translation of "Alice" [2], while by the 80-s things had changed – Rita Rait-Kovaleva in her famous translation of "The Catcher in the Rye" [10] successfully follows the contemporary translation norms that include the five components put forward by V.N. Komissarov – translation equivalence norm, genre and style affiliation, translator's speech norm, pragmatic norm and conventional norm [1]. Then a question arises, if there is already one perfect translation of the work of art, why should some other translator translate it again and anew? It seems that some changes have occurred in one of the translation norm fundamental components. Comparing the results of R. Rait-Kovaleva's work with that of M. Nemtsov, one can argue that the difference lies in the conventional norm – what was not accepted by censorship in 1980-s is now a norm for the literary critics and editors, which means that either the conventional norm has suffered some turn to simplification of the language in printed page, or there are differences in translators' standpoints. R. Rait-Kovaleva's standpoint as translator is easily explained by her affiliation to the views that prevailed in critical literary works of the soviet era in this state: all literary works including translations published in Soviet Russia should correspond to the high humanistic ideals; it concerned even the speech register and linguistic means used in the text. Now, that there does not seem to be any strict regulation of the translation language, a closer adherence to the original text is observed by translators as can be seen in M. Nemtsov's work. Thus, it may be assumed that the conventional norm affects the translator's standpoint when selecting the strategy of translation.

Nevertheless, the translator's standpoint needs to be close to the author's one in order not to mislead the receptors as to the message and the chosen linguistic means to preserve the literary text main function and to give the receptor a full size image and idea of the work. It means that the translator is to decide about the time, place, age and some other important features typical of the author and narrator of the plot. This is the point which directly affects the translator's standpoint and its coincidence with that of the author and here is where misunderstanding of the narrator's position may lead to an irrelevant interpretation of the plot and as a consequence to the ungrounded choice of language means. Considering, for example, Claire Fuller's "Our Endless Numbered Days" (2015) [12], a novel about a young girl, told on her behalf, the translator may wrongly assume that the story should be translated as if it is told by a small girl and resort to the child's plain language, which by no means is to be done. At the initial stage of pre-translation analysis the translator is to get a clear idea of the narrator's and the author's position that can be done through the use of all possible sources of information.

In conclusion it may be stated that such translation factors as the conventional norm, the author's and the narrator's position and the translator's standpoint are interrelated, they influence one another and affect the result of translation. Recent observation shows that the conventional norm is undergoing some changes, though someone would say that the violation of this norm is caused by one's subjective understanding of it – both suppositions may turn to be true. The author's position as to place and time can be unequal to the narrator's position, therefore the two are to be cleared up at the stage of analysis. Likewise the translator's standpoint depends on objective and subjective factors, each of which can be subject to the influence of linguistic and extra-linguistic factors.

This brief report does not represent any final solution of translation issues, nor does it give recommendations of a universal character – it aims at raising questions that need careful study and discussion as the number of modern translations is increasing from year to year while some issues fundamentally important to the translator's job still need debating.

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## О ГРАММАТИЧЕСКОЙ ХАРАКТЕРИСТИКЕ АНГЛИЙСКОГО СПОРТИВНОГО СЛЕНГА (НА МАТЕРИАЛЕ СЛОВАРЯ Э. ПАРТРИДЖА)

**Аннотация.** В статье рассматриваются грамматические пометы как часть характеристики вокабул со спортивным значением в словаре сленга Э. Партриджа. Пометы делятся на указатели частей речи и указатели лексико-грамматических свойств частей речи с дальнейшим детальным анализом и примерами.

**Ключевые слова:** лексикографический анализ, сленг, словарь, социальная лексикография, социолект, спорт.

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## ON THE GRAMMAR TREATMENT OF ENGLISH SPORTS SLANG (APPLIED